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arranged. Then a scale of measurement would also be very handy so that one would know what thickness of wood to use, what height, width, length, etc., the articles are to be. I would like if some of the designers for your paper would draw some pretty models for statuary pedestals, solid and skeleton, giving dimensions; also some cornices for lace curtains in different styles (with pole and rings especially). The department of cabinet work is the one which interests me most and I hope to see it occupy a prominent place and that a variety of designs will be given including all that would be necessary to furnish a parlor, etc.

AMATEUR.

BROOKLYN, N. Y., Aug. 9, 1879.

Editor of the Illustrated Wood-Worker :

I FIND your paper very interesting and instructive in many respects, but as I am a pattern-maker by trade, I should like to see something in that trade once in a while. I presume, however, that my trade is out of your line, and that your paper is designed especially for carpenters, joiners, and cabinet-makers; an item, however, now and again, bearing on my vocation, would be very acceptable to me, and would, I am sure, be of interest to many of your subscribers.

ALBERT B. ENTWISLE.

SPRING CITY, July 30, 1879.

Editor of the Wood-Worker :

HAVING for some time past been trying to master the art of carpentry and joinery, and not feeling satisfied with the manner in which I am progressing, I thought I would ask you if it would be better for me to try and procure a situation under some good builder in a city—if so, is there any choice in location? 2. How can one find a good, reliable builder who will lend his aid and good-will to an apprentice?

APPRENTICE.

Editor of the Wood-Worker :

IN answer to David A. Hall, who asked for a reply in July issue of the *W. W.*, I would say that the figure on the left (Plate 37) represents the desk finished; the one on the right, the inside arrangement. The cresting shown under the shelves, is stamped leather. The ornamentation of panels, drawers, etc., is incised work, and may be finished in black or gold, or left plain. The total cost of lumber, mouldings and furniture, was about twenty-six dollars.

GEO. O. WOODCOCK.

CLAREMONT, N. H. Aug. 7, 1879.

[Communications received from T. M., Central Square, N. Y., W. H. Croken, Orillia, Ont., and several others.—ED.]

Intercommunication.

THIS department is intended to furnish, for the benefit of all our readers, practical information regarding the art of manipulating wood by hand or machinery; and we trust that every reader of our paper will make the fullest use of it, both in asking and answering. All persons possessing additional or more correct information than that which is given relating to the queries published, are cordially invited to forward it to us for publication. All questions will be numbered, and in replying it will be absolutely necessary, in order to secure due insertion, that the NUMBER and TITLE of the question answered should be given; and in sending questions, the title of key-words of the question should be placed at the head of the paper. Correspondents should in all cases send their addresses, not necessarily for publication, but for future reference. We also request that all questions or answers be written on separate slips of paper, and addressed to the Editor. Notes of practical interest will be welcome at all times. When drawings are sent to illustrate answers to questions, or for full pages, they should be on separate slips, and should be drawn in ink on clean, white paper. Short questions, requiring short answers, may be asked and answered through the agency of postal cards.

When answers to questions are wanted by mail, the querist must send a stamp for return postage.

Queries.

63. STATUARY.—If a St. John was to stand thirty feet up from the pavement on a corbel, on a church tower, what would be a proper height to give the figure from sole to crown?
O. K.

64. TEST.—Will you, or some of the readers of the *WOOD-WORKER*, give a test for pure linseed oil? Answer through the *WOOD-WORKER*.—SPRING-BEVEL.

65. ROSEWOOD.—If some kind fellow-reader of the *WOOD-WORKER* will kindly inform me how to imitate rosewood, I shall be very much pleased.—KNOT.

66. CARVINGS.—I am an amateur wood-carver, and have done some work that my friends pronounce as creditable, I wish to polish it, but am unacquainted with the process of polishing work of this kind; will some of your readers who understand it be kind enough to inform me how it is done?—RICHARD.

67. DECORATION.—Please inform me how house flower-pots are decorated with "decalcomanie?" I have tried to ornament flower-pots with decalcomanie on several occasions and have failed every time. Any information or hints will greatly oblige.—NELLIE.

68. MORTISE AND TENON.—What is the proper proportion of a tenon and mortise to the size of the timber operated upon?—CARPENTER.

69. VENEER.—Please inform me how a veneered surface can be cleaned and prepared for varnish or polishing?—TYRO.

70. FURNITURE PASTE.—Will some kind reader inform me how furniture paste is made?—IRISHMAN.

71. PICTURE FRAME.—How are the figures on panels, plates 25, 33, 41, etc., produced; simply cut out of the wood, or are they inlaid? If incised, are they stained or painted? What tools are used? Wood carvers', or can it be done with more common ones?

Would like a design for a handsome picture frame—quite heavy—about 2 x 3 feet, square corners.—WHITTIER.

72. DRAWINGS.—Will you or some of your readers inform me if there is a work published that gives instructions in painting drawings, and shows samples of same? Also give price of same and oblige.—J. P. R.

73. FLOWER STAND.—I would take it as a favor if some of your talented contributors would publish a design for a flower-stand in your pages. A stand with three shelves would suit me best. Permit me to thank Mr. F. T. Camp for the design he published for a communion table; he may hear from my part of the country before long.—CLERICUS.

Answers.

We wish it distinctly understood, that we do not hold ourselves responsible for the accuracy or reliability of answers furnished to this department by our correspondents.

We cordially invite our readers to take an active part in this department, as we are confident that much good can be accomplished by a free interchange of ideas and opinions in regard to subjects connected with the art of wood-working.

Many persons are afraid to write to a public journal because of their lack of literary attainments; to such we would say: Give us your ideas in such language as you can command, and leave the rest to us. It is ideas and opinions we want, such as may be of use to the workman or amateur. Answers should be sent to this office on or before the fifteenth of each month, to insure insertion in the next issue.

49. TOOLS.—With respect to choosing the tools used in the cabinet trade, the most necessary are planes, saws, and chisels. We will consider them, first, with respect to the wood of which they are manufactured, and secondly, the steel which forms their cutting edges. Beech is, in general, and should be always used for the stocks, handles etc., as it is of a tough texture, and not liable to split and warp as other woods. There are two kinds of beech, usually known by the names of black and red beech, and the white beech. The former is by far the best in every respect, and may be always known by its color and fineness of grain, which are darker and firmer. The white is more apt to warp, and soon wears with use; it should, therefore, never be employed for tools. If you examine a piece of beech endwise you will perceive the grain runs in streaks, which among workmen is called the *beat* of the wood; in all planes the beat, which is the hard, fibrous particle of the wood, runs in a direction perpendicular to the face of the plane, which in that case appears full of little hard specks; whereas, if the beat runs parallel to the face it will appear in irregular streaks; which situation of the grain should always be avoided, as the face will be apt to wear uneven, and more subject to warp and twist. In saw-handles the beat should run in the same direction as the blade. In moulding-planes it is very frequently the case that pieces of boxwood are let into that part of the face

that forms the quirk of the mouldings; but this, when possible, should never be done, as the two woods are very different, and the different temperature of the atmosphere will cause a difference in the contraction and expansion, and consequently the plane will be liable to warp.

The steel in all tools used by the cabinet-maker should be of the best quality and tempered slightly harder than the tools used by a carpenter or joiner. Edge tools as a rule get softer as they wear away. When a good tool is once obtained it should never be parted with. Never let a tool get rusty, as the corrosion eats into it, and it never gives satisfaction afterward.—RASP.

50. EBONIZING.—1. Eight parts tincture muriate of iron, 7 parts solid extract of logwood, 37 parts alcohol or methylic spirit (called wood-alcohol), or brush over first with spirit and logwood; afterward apply the iron. This rule—using no water—will not raise the fibre, and so make unnecessary work to smooth the surface again. Cherry wood is best for ebonizing. Beech and maple come next, or a good hard piece of white wood will do very well. 2. Brush over freely with a saturated solution of logwood in warm water, rub off with a dry cloth to prevent a gummy coat. Let it dry a few hours and then apply *vinegar* in which *clean iron filings* have soaked for a few days. Finish with furniture oil well rubbed in. This is very simple as the materials are easily obtainable anywhere. 3. Wash the wood repeatedly with a solution of sulphate of iron, let it dry, then apply a hot decoction of logwood and nut galls two or three times. When dry wipe it off with a wet sponge, let dry again, and polish with oil. Won't "Ebenezer," question 51, please report his success if he tries this?—WHITTIER.

52. HIGH BUILDINGS.—Perhaps the following will suit "Aspire." The dome of St. Peter's at Rome, is 432 feet above the ground. The dome of St. Paul's, in London, has a height of 330 feet. Strasburg Cathedral spire has an elevation of 466 feet; Amiens, 422 feet; Chartres, 371 feet; Salisbury, 387 feet. The towers of Notre Dame, at Paris, measure only 224 feet; the Pantheon, 267; the dome of the Invalides, 310; and the Arc de Triomphe, the largest triumphal arch in the world, 161 feet. The beautiful spire of Milan glistens in the air at an elevation of 400 feet; the spire of the Hotel de Ville, at Brussels, is 364 feet high, and the famous leaning towers of Pisa and the Assinelli, at Bologna, have elevations respectively of 180 feet and 321 feet, the latter measurement including the lantern. Upon the dome of St. Sophia, at Constantinople, the crescent now glistens where formerly the cross was planted,

at an elevation of 182 feet. Hitherto the pre-eminence in height has been accorded to the great pyramids. That of Cheops is 484 feet, according to Smyth; that of Chephren is 454 feet, and that of Mycerimus 218 feet. Now, however, we are told that the new spire of Rouen Cathedral has overtopped the great pyramid. Its height is given as 487½ feet.—FOGY.

53. BLACKBOARD.—The following is a good recipe: One quart of shellac dissolved in alcohol, 3 ounces of pulverized pumice stone, 2 ounces of pulverized rottenstone, and 4 ounces of lampblack; mix the last three ingredients together, moisten a portion at a time with a little of the shellac and alcohol, grind as thoroughly as possible with a knife or spatula, after which pour in the remainder of the alcohol, stirring often to prevent settling. One quart will furnish two coats for 80 square feet of blackboard not previously painted. The preparation dries immediately, and the board may be used within an hour if necessary.—DOMINIE.

54. PAINT.—There is but one paint suitable for floors, *French ochre*. First, if the boards have shrunk, clean out the joints well, and, with a small brush, give them a heavy coat of boiled linseed oil, then putty up solid. Now paint the whole floor with a mixture of much oil and little ochre, for the first coat, then, after it is well dried, give two more coats of much ochre and little oil, finally finish with a coat of first-rate copal varnish. This is an extremely durable paint for floors, indoors or out, such as verandas, porticos, and the like. A floor stain is best mixed with oil, and finally varnished.—DAUBER.

55. FIRE—Wood can be made incombustible by tungstate of soda. It has been demonstrated by experiments, that wood immersed in a "pickle" of a solution of tungstate of soda cannot be ignited under any of the ordinary conditions to which it may be exposed. The tungstate is made by the addition of tungstate of lime to sulphuric acid and salt, affording us a by-product, chloride of calcium, in large quantities. The action of the tungstate upon soft woods is to render them quite hard as well as incombustible, and it also acts as a preventive against dry rot. Sticks and boards of the prepared wood have been saturated with kerosene oil and set on fire; the oil burned off entirely without igniting the wood. Two small houses have been built, one of ordinary pine wood, the other of the prepared wood, and fires of great urgency kindled in each. The one of ordinary wood was quickly consumed, while the other was left only slightly charred.—PLUTO.

56. WOOD.—Wet and dry rots are the two

forms of decay which attack timber that is exposed to the action of the weather, and the cause of both may be said to be heat with moisture. Confined air and evaporation cause dry rot, and imperfect evaporation wet rot, to a greater or less degree. Investigation shows that as a preventive against these rots the timber should be well seasoned, and if used where liable to be under the influence of sun and rain should be well painted, or if not painted should be impregnated with linseed oil or tar. The best preventive, however, is found to be that of allowing a free circulation of air around the timbers, and the walls to be allowed to dry thoroughly before the introduction of the timbers; should the timbers have taken either of these rots very little can be done to preserve them.—WEST POINT.

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